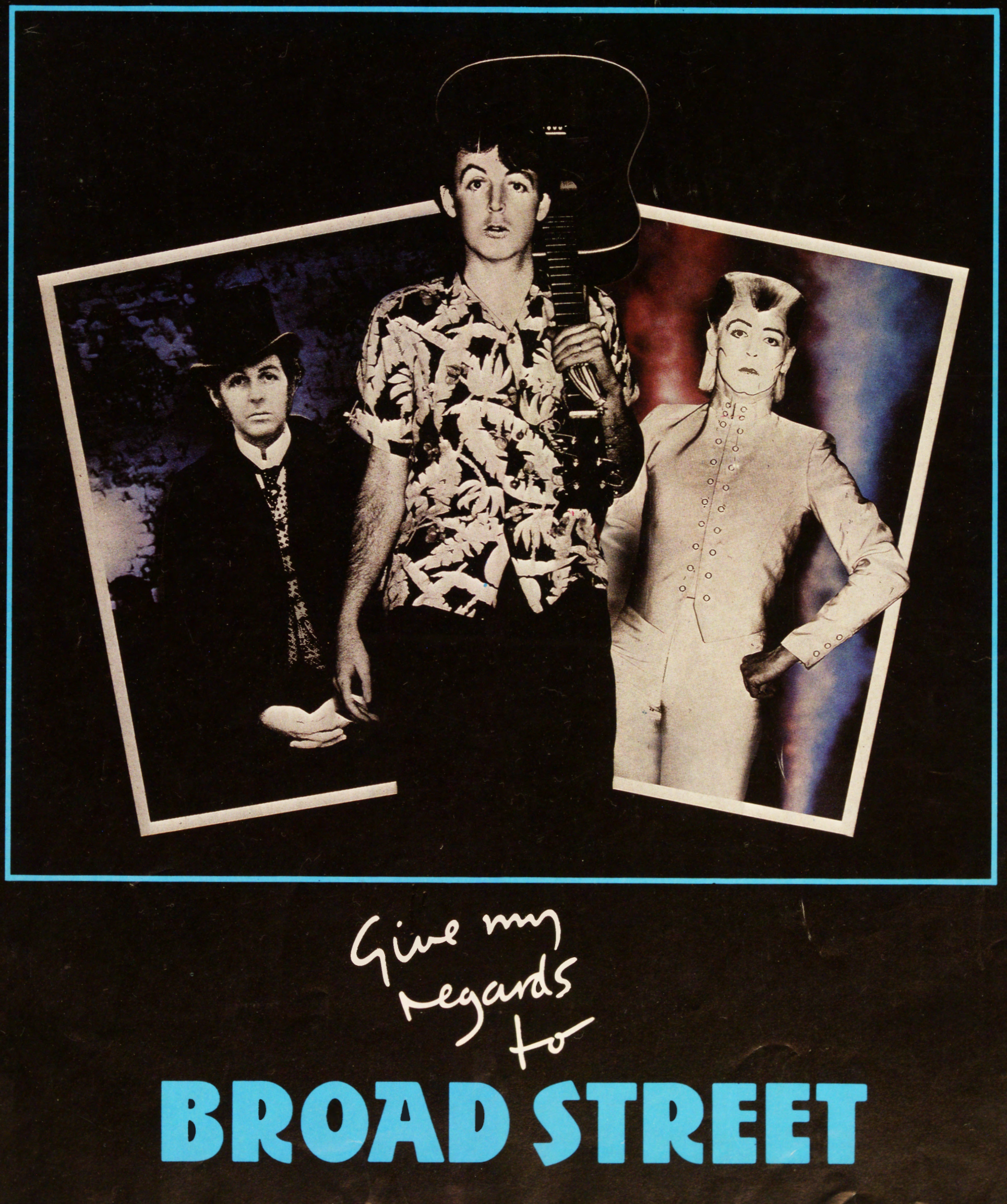
No 34 1984

WINGS FUN CLUB

Clubs Sandwich



Give my regards to

BROAD STREET

This issue of Club Sandwich is *"Give My Regards To Broad Street"*

I was sitting in a traffic jam one rainy day watching the wipers when I had an idea to write a film script. After rummaging around for years trying to find a suitable script, I had finally decided to have a go myself.

I had the idea to take some of the elements from my life and to slightly exaggerate or change the facts wherever necessary. So, Stephen Shrimpton, mild-mannered Australian Manager of MPL in London, became Steve Stanley, tough out-spoken Aussie with a sarcastic streak. Alan Crowder, also from MPL, was changed from a witty laconic executive into a sniffling nervous character who follows Steve around. John Hammel become Tom the Roadie and he too was exaggerated into a more 'filmy' character to suit the requirements of the plot. Ringo plays a rather grumpy drummer which we all know is different to his usual sweet-natured self! And so it went with most of the cast . . . In the film, my normal day becomes a larger-than-life version with distorted events and personalities.

Once the script was finished, we set about the preparation of the film. The Director Peter Webb, and Producer Andros Epaminondas, now took over and organised things, leaving me to get on with minor matters like learning me lines!

After many months of work, it was done, edited, and finally finished. We all hope you enjoy the result. If you have as much fun watching it as we had making it, that'll be good enough.

Sit back and get into this special bumper issue of Club Sandwich.

Paul

Give my regards to BROAD STREET

CAST

in order of appearance

Chauffeur	JOHN BURGESS
Steve	BRYAN BROWN
Alan	PHILIP JACKSON
Harry	IAN HASTINGS
Valerie	MARIE COLLETT
Paul	PAUL McCARTNEY
Disc Jockey Voice	GRAHAM DENE
City Banker	ANTHONY BATE
Company Accountant	LEONARD FENTON
Record Company Executive 1	JEREMY CHILD
Record Company Executive 2	RICHARD KANE
Police Inspector	ANTHONY BROWN
Police Detective	DONALD DOUGLAS
Blue-Rinsed Ladies	ALISON McGUIRE
	ROSINA STEWART
Tom the Roadie	JOHN SALTHOUSE
Office Receptionist	AMANDA REDMAN
Mr Rath	JOHN BENNETT
Rath's Minder	CHRISTOPHER ELLISON
Second Chauffeur	CLIVE ELLIS
Ringo	RINGO STARR
Producer	GEORGE MARTIN
Engineer	GEOFF EMERICK
Studio Assistants	JON JACOBS
	ROLAND JAQUARELLO
Tape Operator	ROBERT LONGDEN
Gatekeeper	LESLIE SARONY
Assistant Director	JAMES WYNN
Journalist	BARBARA BACH
Teacup Children	NICHOLAS ASKEW
	ROSIE KNIGHT
	BRUCE SAVAGE
Magic Carpet Children	DESMOND ASKEW
	SIAN PINDER
	JASON SAVAGE
Linda	LINDA McCARTNEY
Apache Dancers	DAVID EASTER
	LOWRI-ANN RICHARDS
	GARY SHAIL
First Ballroom Dance Couple	ISOBEL HURL
	PETER JESSUP
Leading Rock 'n Roll Couple	LES PRENDERGAST
	TANA PRENDERGAST
Monster	GORDON ROLLINGS
Sandra	TRACEY ULLMAN

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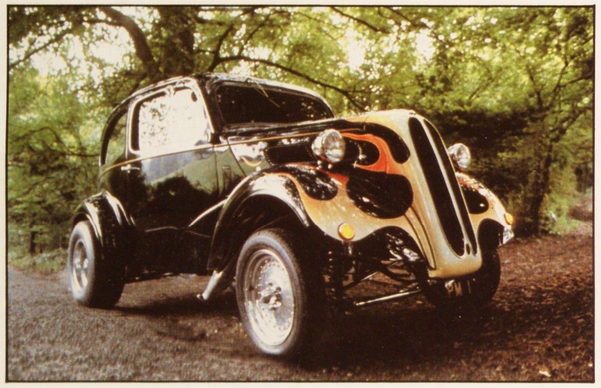
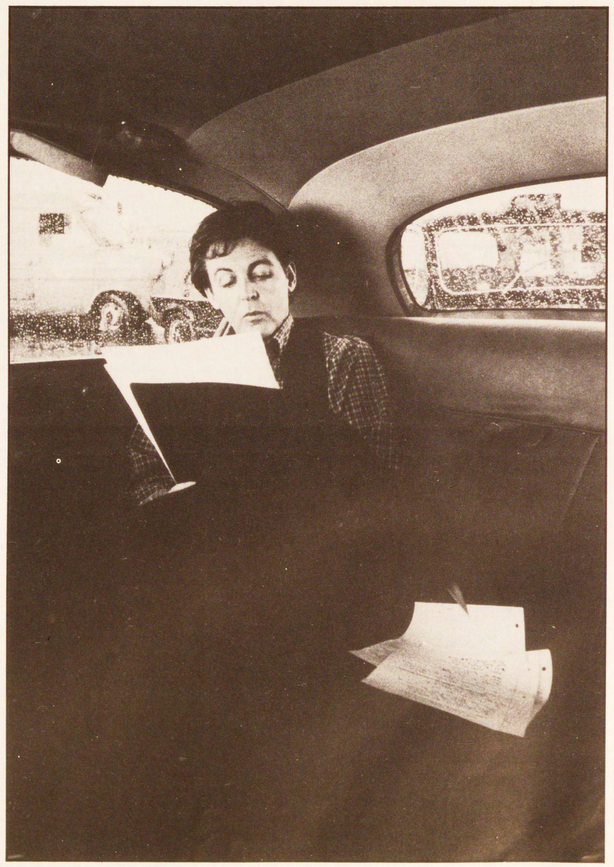


DRIVER (bored)
I know...I know...I know ...if this keeps up we won't be in London till Boxing Day...I know...



STEVE (still on phone)
Well do it! You're not on your own pal!
(to Alan re Harry)
Does he have to do that now?

MUSIC CONTINUES —
"Good Day Sunshine"

STEVE
We're up a gum tree, Macka.

PAUL
Why, what's up?

STEVE (quietly)
The whole bloody game's up...
The tapes have vanished.

(Miraculously PAUL and his car arrive unscathed at MPL's offices. Situated on the banks of a tree-lined canal, the building is a fanciful Art Deco folly — a stunning extravaganza, gleaming with glass and topped with flags.)

CITY BANKER (to accountant)
Yes, that's true, but the position is very serious indeed. Any extra liabilities such as this will place a great strain on your capital reserves and increase the possibility of the company being taken over by Rathbone Industries.

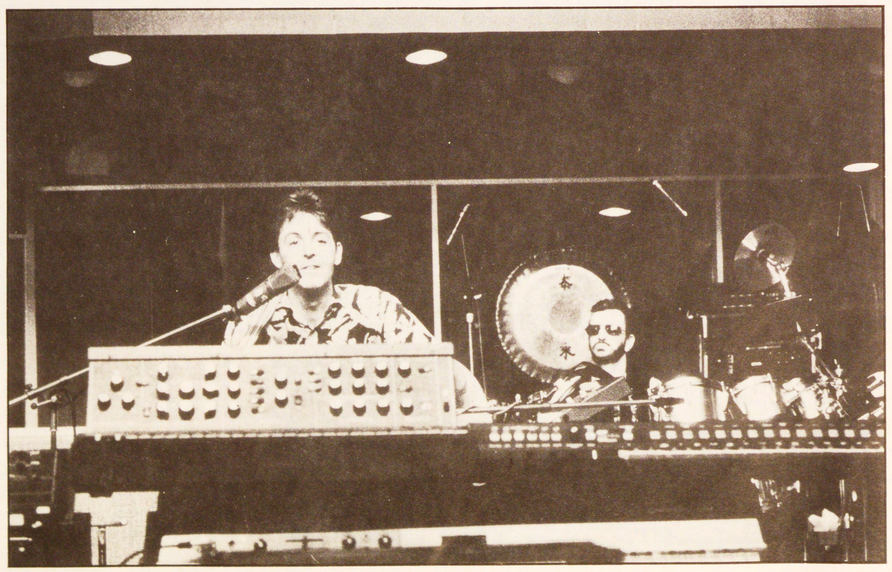
(Even as he speaks, MR RATH and his MINDER enter the room. RATH quietly takes his place at the other end of the table opposite PAUL while his MINDER takes a seat behind him)

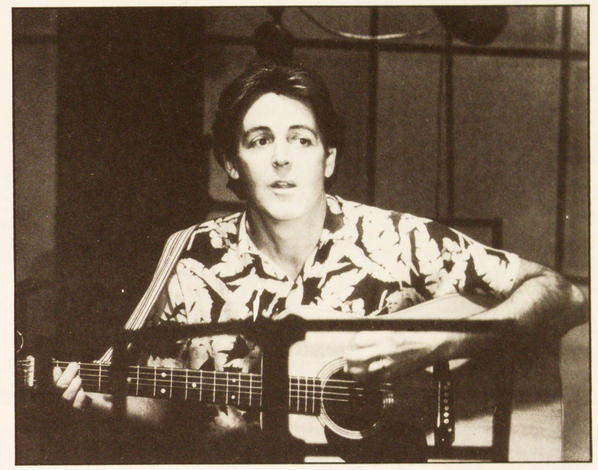
CITY BANKER (cont'd)
In fact, Mr Rath has asked me to point out to you that unless the tapes are found by midnight tonight, the consequences will be...very serious.

RINGO
You know, I don't fancy recording them again.

PAUL
No — no need to do that. I mean...you don't think Harry would go and do a stupid thing like that, do you?

RINGO
Yes, I do.

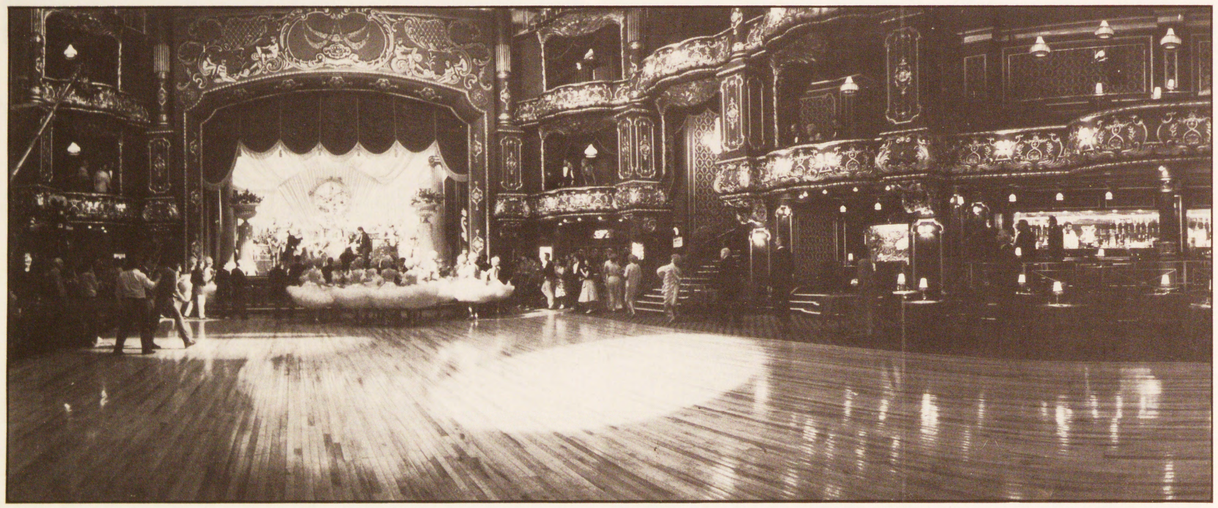




(PAUL and the PHILIP JONES BRASS ENSEMBLE perform **"Yesterday"**
(**"Wanderlust"** starts. We see a montage of scenes in the recording studio — the BRASS ENSEMBLE taking a tea break, PAUL and GEORGE at the mixing desk together, GEORGE demonstrating a rhythm to RINGO, RINGO flamboyantly demonstrating a drum beat. Generally, the montage gives an impression of the fun and lively creativity of a recording session)

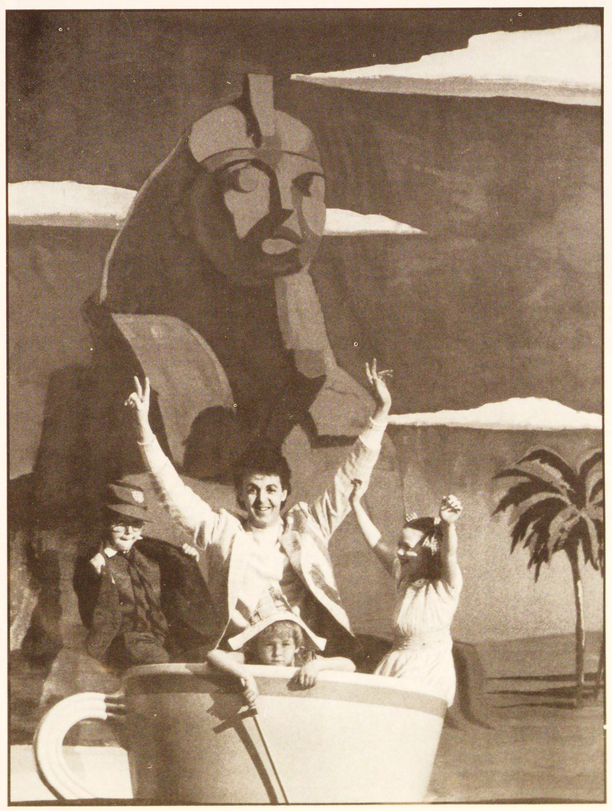
PAUL
Well, talking about running the business, what I'd like to know is, how did we get so heavily involved with this Rath character?

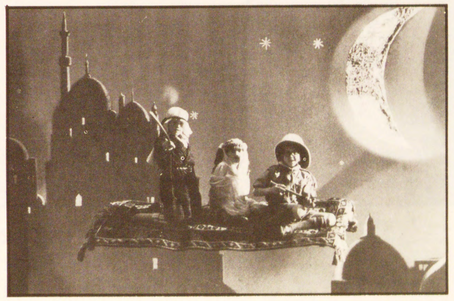
STEVE (sighs)
Yeah, well, he's part of that group that arranged the bank loan last year. You remember, we had a short term cash flow problem. I showed you the papers. 'Course, I never expected it would end up like this.



MUSIC — **"Ballroom Dancing"**

(A tableau of THREE CHILDREN in a giant teacup sailing down the River Nile. On a painted backdrop are palms and pyramids while painted waves are pulled from side to side to represent the Nile.)

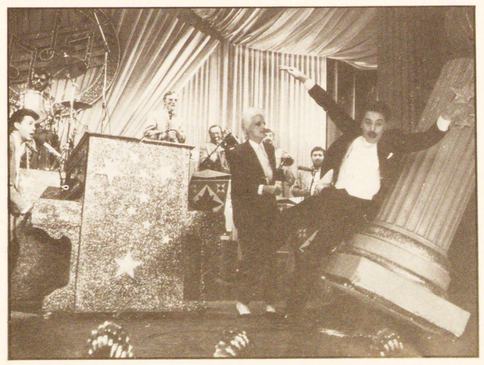




(Camera returns to the tableau again for Verse 2. This time the three kids are supposed to be the same three kids a little bit older. They are on a 'carpet ride to a foreign land'. The carpet floats mid-air against a backdrop of painted sky and start. The camera pulls away from the stage to reveal that the ballroom floor has now filled up with FORMATION DANCER, all dressed identically like the first couple. Camera tracks through dancers, performing their formal steps to swingdoors at the back which are suddenly thrown open)

(THREE TEENAGERS stride through the door, causing a stir in the room. They are clearly the children from the tea cup and carpet cameos grown up. The GIRL still wears her red hair in bunches, BOY 1 wears dark glasses and a suit and BOY 2 wears T-shirt, jeans and carries a bomber jacket. They attract the attention of some of the ROCK'N ROLLERS standing at the bar who leap over the balustrade to join them.

(The FORMATION DANCERS put on a show of icy disdain and try to continue their dancing unpeturbed)



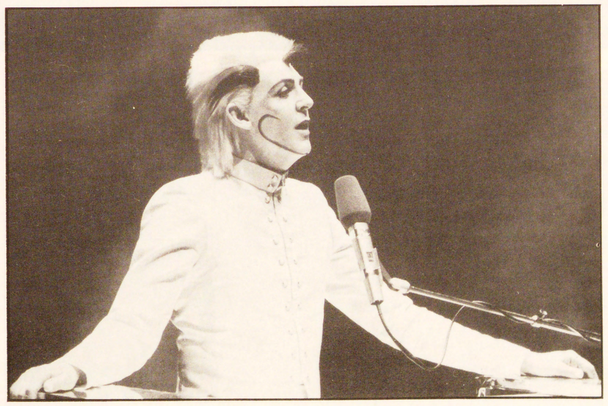
(The whole ballroom is bedlam now, teenagers and formation dancers lashing out at each other, until eventually the whole set above the band collapses in a confused heap of drapes and toppling pillars)

(The girl kicks one of the formation dancers off the stage who falls backwards into a group of lady formation dancers who all fall over into a heap, legs in the air)

(The camera pulls out to reveal we are in the canteen at Elstree where TECHNICIANS, ACTORS and EXTRAS from all over the studio are having lunch. A girl, SANDRA, makes her way through the crowded canteen and sits down next to PAUL. Spiky red hair with a livid green streak tops heavily-applied make-up. Her attempts to look fashionable are disastrously, but endearingly, over-the-top)

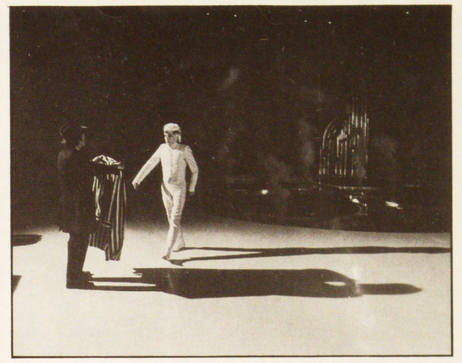
PAUL (concerned)
Did anyone tell you what all this is about?

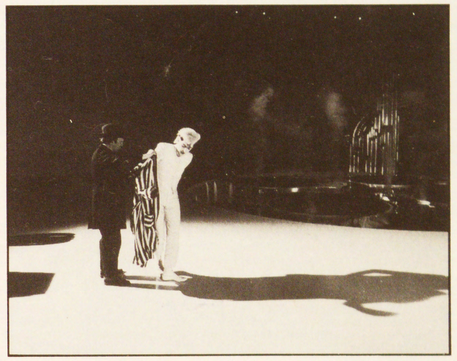
SANDRA (starting to sob)
Well, yeah...but it's not true, I know it! He was round the other evening feeling great, going on about the new album.



MUSIC —
"Silly Love Songs"

(As the band plays, a DARK ANDROID FIGURE appears on the floor, as if from nowhere. His movements are taut as he locks into key positions and moves, apparently without effort, as if skating on an airport walkway. Throughout the song, the dancer seems magnetically attracted to the band. The robotic rhythms of his movements seem to intensify until they culimate in one gigantic leap and a dramatic double somersault before he disappears from sight)





TOM (to PAUL, helping him on with dressing gown)
Nice one mate!

PAUL
Thank you. I'll see you in a minute. Er...I'm just going to get all this off, OK?
(indicates make-up)

(PAUL, seeing the delegation, makes a dash for TOM's van with SANDRA and they both climb in)

SANDRA (suddenly vindictive)
She drove him to it — he only did it because of her.

PAUL (scrutinising her)
But we don't think he did it...do we?

(Ext. warehouse, day. The van pulls round the corner too quickly outside a warehouse on the waterfront. TOM tries to swerve but skids and crashes into a shiny, new, pick-up truck, taking the point off one of the polished sides with a sickly crunch. He looks at the damage with a sinking feeling of foreboding)

TOM
Dear, dear, dear...Oh, God!

PAUL (to TOM)
You'd better take Sandra back to her place, I think
(to SANDRA)
Don't worry love, we'll sort it out.

(Ext. Dartmoor, dawn. HARRY runs furtively over Dartmoor, through a thick mist, crashing through streams and undergrowth, stumbling over rocks, pursued by an advancing line of POLICEMEN brandishing torches. Police alsatians bark eagerly as they near their prey and strain ferociously at their leashes. HARRY falls, clutching on to the tape box for dear live. He has the desperate look of a hunted man)

PAUL
Yeah...er, shall we try "Not Such a Bad Boy"?

RINGO
Do we have to?

PAUL
Yeah! This time.
(PAUL counts the song in and the BAND performs **"Not Such a Bad Boy"**)

MUSIC ENDS with a cymbol crash

RINGO
Indistinguishible.

PAUL
That's great, that.

RINGO
Yeah, I know.

PAUL
Yeah.

RINGO
It's about time you noticed.

(HARRY is clearly in a quandry — he fidgets anxiously but his greed gets the better of him as he eyes the wads of money)

PAUL (v.o.)
Don't do it.

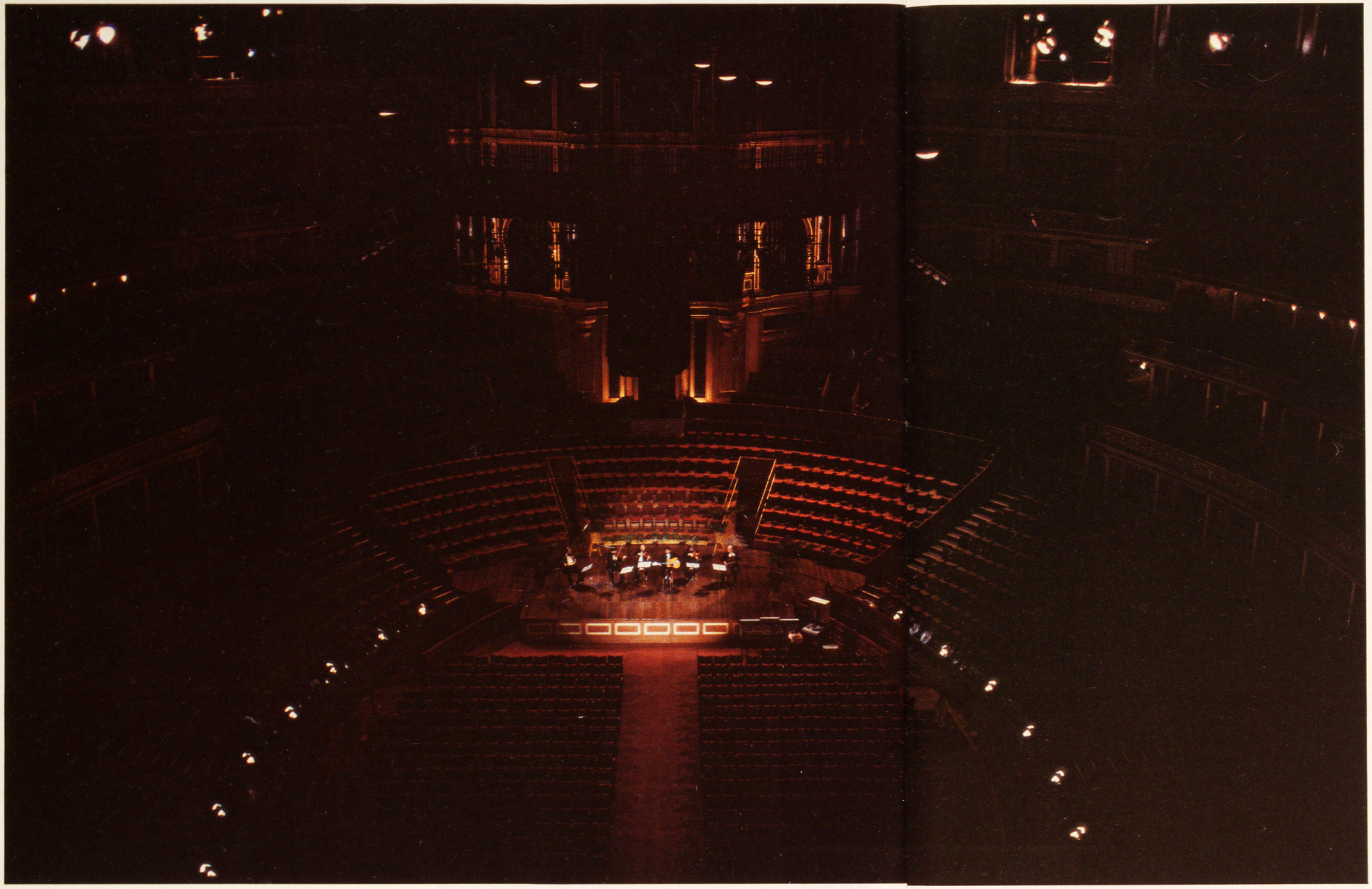
DREAM SEQUENCE begins

(In a seedy little office, overlooking Soho's neon lights, advertising peep shows, BIG BOB is making a deal with HARRY for the tapes. HARRY sits dwarfed at one side of the desk while BIG BOB hands over thick piles of bank notes in exchange for the now recognisable blue tape box)

(Ext. Warehouse, day. TOM tries desperately to start his van as BIG BOB approaches his pick up truck. The battery is flat and the only result is greasy whorls of smoke from the exhaust pipe and a sick spluttering. TOM looks up terrified as BIG BOG notices the damage and then sees TOM. He picks TOM up by the scruff of the neck and yanks him out of the van. Holding him up in the air like a puppet, BIG BOB thrusts TOM in the direction of his damaged pick up)

BIG BOB (with evil grunts)
Have you done this to my pick up? Have yer?

EVERYONE (singing)
Give my regards to Broad Street, baby,
'Cause you know that I'll be there...



WILLIAM
Oh, great — well you can rest assured that all of us here in radioland are eagerly awaiting the arrival of your new songs. How many have you got for us this time?

PAUL
Er...there's about twelve in all.

WILLIAM
Twelve! Great! All your own lyrics?

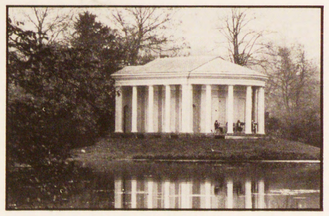
PAUL
Yeah, I write my own stuff.

(He yawns and rubs his eyes. He looks exhausted. From the other side of the glass, TERRY gesticulates sycophantically as they launch in to the second number. STEVE and ALAN look on. MUSIC — **"Eleanor Rigby"**. The scene drifts in and all the characters we have met reappear in strange new guises which serve to heighten characteristics which are uppermost in PAUL's imagination)

(PAUL has now taken his seat ready to play and has picked up his guitar. The other MEMBERS of the string quartet turn their music sheets to the right place)

TERRY (v.o.)
Right, now, what's it to be?

PAUL
"For No-one".



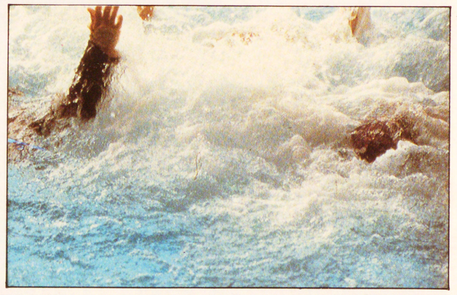
MUSIC CONTINUES —
"Eleanor's Dream"

(The picture ripples up through a watery reflection to reveal the QUARTET. They are now performing in an elegant, classical gazebo on an island. Swans cleave the glassy surface of a lake surrounded by autumnal trees. PAUL's friends arrive in open horse-drawn Victorian carriages. RINGO and BARBARA join PAUL and LINDA by the lake. TOM and ALAN carry hampers from moored boats to a sheltered glade. They unpack a picnic)

(In such an idyllic setting, each scene from the picnic appears as an exquisite Victorian cameo...But nightmare lurks beneath the surface. Mysteriously, the tape box begins to haunt PAUL with a weird translucent glow)

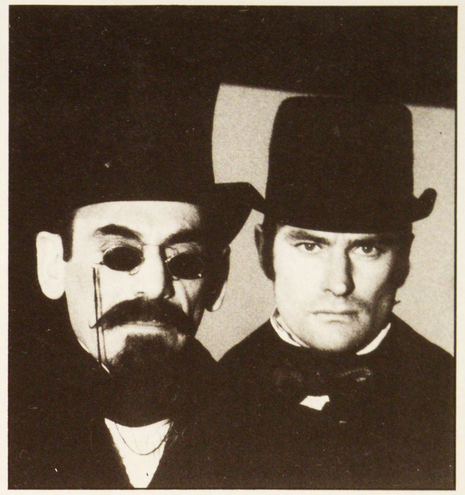
(Nightmare takes hold as HARRY appears as an evil, lurking gardener. As PAUL's friends seat themselves in a rowing boat, HARRY pushes it out into the lake with devilish glee. Then he steals the tape box from the scene of the picnic, scuttling off through the trees, the glowing box under his arm)

(PAUL watches in horror as the boat drifts helplessly towards a 'DANGER: WEIR' sign. LINDA, RINGO and BARBARA see the sign — but too late. The boat goes over and their bodies fall down, down, down)



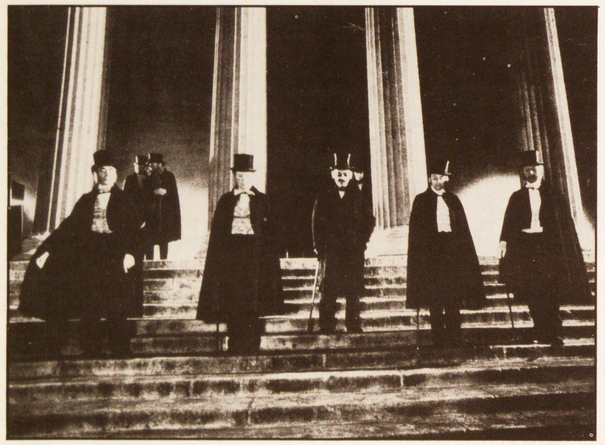
MUSIC **"Eleanor's Dream"**
(PAUL finds himself, heavily wrapped against the cold, in a snow-draped churchyard. He scrambles through overgrown branches, past derelict graves, looking for HARRY)

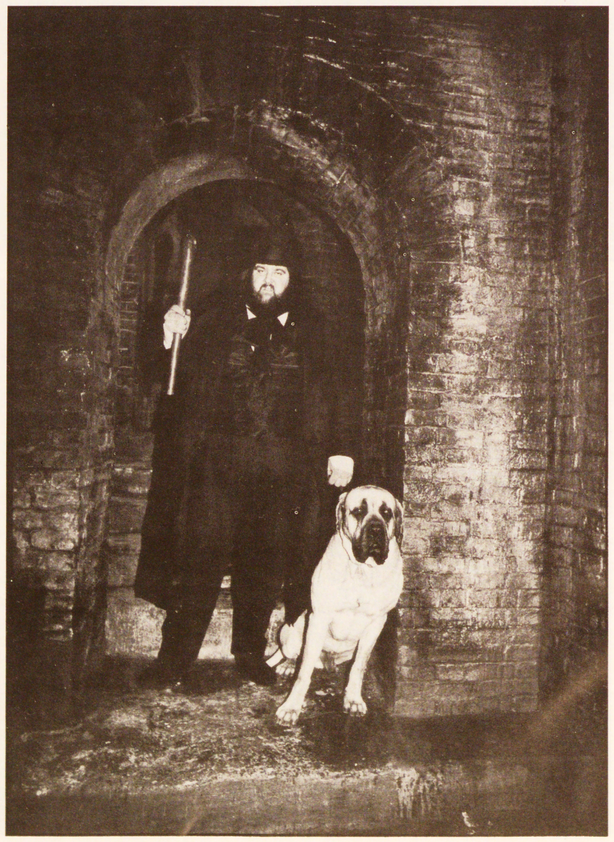
(As he runs through the foggy, Dickensian back streets, figures appear with a grotesque eeriness...)



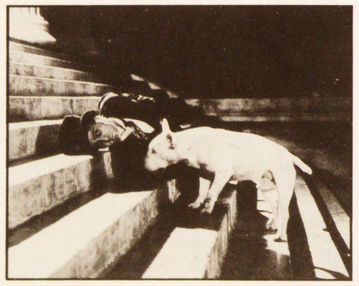
(It is HARRY's bull terrier which gives him away. BIG BOB bears down on HARRY with his club...he staggers and falls under the hefty blows. But RATH is suddenly there in the shadows, shadowed as ever, by his minder)

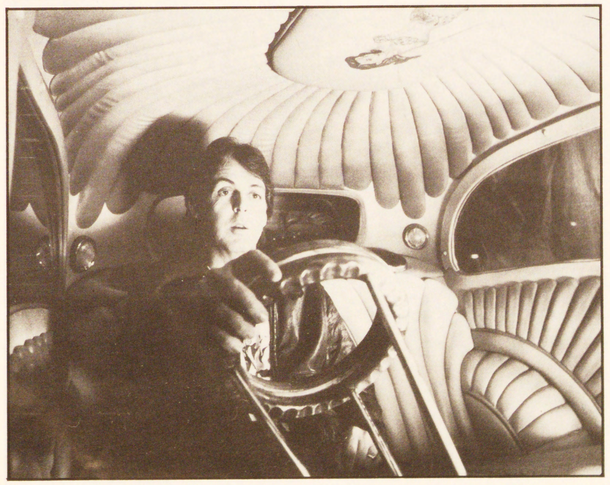
(A vast shadow falls across the cobbled streets and moves with a grotesque lurch along a sweaty stone wall. It heralds the approach of BIG BOB, his gigantic mastiff straining at its leash. He wields a hefty club)



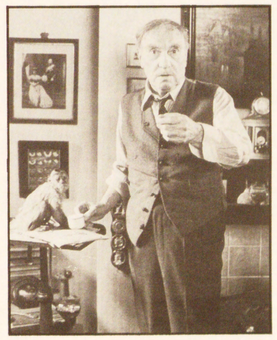


(There, in full force, stands the DELEGATION. RATH moves forward slowly. Clouds scud across the moon as HARRY dies a lingering, Cagney-like, death...)





(The Ford Popular drives along London streets, along the Embankement)



JIM
Fancy a cup?

PAUL
No, I won't thanks, I'm in a bit of a hurry.
(JIM starts to give the monkey a cup of tea)

PAUL
Did he have anything with him?

JIM
No, I think he left her at home.

MUSIC — **"Band on the Run"**

(LINDA, RINGO and BARBARA sit by the fireside drinking champagne, waiting for news from PAUL)

(SANDRA sits in a blue dressing gown, surrounded by her teddy bears on her bed. She is lonely and miserable and stares despondently at her bedside photograph of HARRY. She chain smokes glumly)

(As the Ford Popular moves through the neon-lit Soho streets, the characters from his Dickensian dream reappear as their modern counterparts — two hookers try to lure him into a brightly lit doorway)

"Remember me to Leicester Square Give my Regards to Broad Street, baby, 'Cause I know you'll be there."

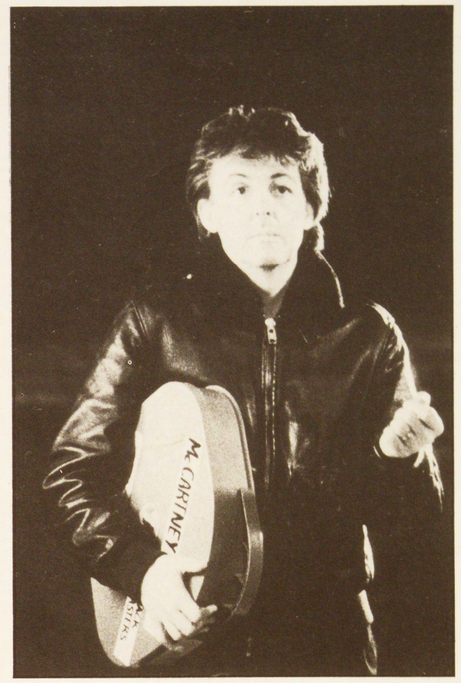
"MUSIC EMPIRE COLLAPSES"

(PAUL stands, shabbily dressed and unshaven, busking outside Leicester Square Tube. People hurry past into the station, hardly bothering to glance at him. A PASSER-BY drops a coin into a battered guitar case at PAUL's feet)

PAUL

God bless you, Sir, thank you Sir, thank you Sir.

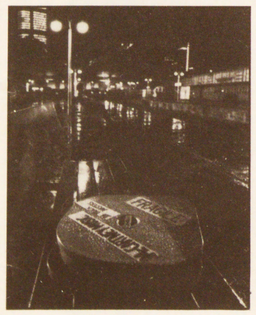
(RATH enters the boardroom and takes his seat at the head of the table and rubs his hands in anticipation of take-over. The EXECUTIVES, BANKER etc. rise and move towards him with their papers, sensing the iminent shift of power — it is almost midnight)

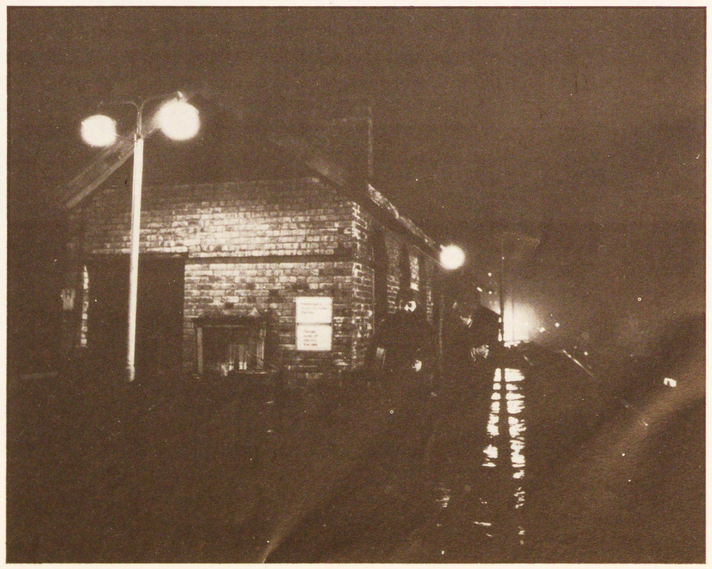


PAUL
What are you doing here?

HARRY
It locks from the outside — couldn't get out — banged all night.

(PAUL approaches the bench cautiously, not trusting his own senses)





STEVE

Gentlemen, I'm sure you'd like to be the first to know, we've got the tapes.

(Clock chimes midnight)

MUSIC: **"No More Lonely Nights"**

SUE'S LETTER

Hi there!
As you've instantly realised, this is no ordinary edition of CLUB SANDWICH. Even by our own bumper standards, this one is extraordinary. Now we're really going over the top to show you where we stand, the stuff we're made of! So although we may be a bit late in reaching you this autumn, those of you with the faith to have stood by us, will have been more than amply rewarded, I'm sure you'll agree. We felt that just as "Give My Regards To Broad Street" isn't any ordinary film, neither should the edition of the SANDWICH devoted to it be restricted to the usual format, so we have put together this special edition of the SANDWICH devoted to it be restricted to the usual format, so we have put together this special edition of completely unusual dimensions, with pages of beautiful photos and screenplay excerpts which we feel the film justifies.

During my recent letters, I've been limited to reporting simply that Paul and Linda were still working away on the film, on post-production, or in the studio working on the soundtrack. At last, however, we are able to reveal the results of these labours.

A fantasy musical by Paul McCartney naturally demands the extraordinary! This edition is meant to whet the appetite and preview some of the elegant visuals of the film. The film bombards the senses on many fronts, ranging from the richness and beauty of the photography to the precision of quality of the soundtrack, specially recorded live for the production. In our next SANDWICH we will delve deeper into the technical intricacies, giving you a behind the scenes look at the complexities of film production.

The album of the soundtrack music from "Broad Street" is set for world-wide release on 22nd October. A single lifted from the album, "No More Lonely Nights", was released on 24th September and is now racing up the charts. The accompanying video, produced by KEEFCO, has already been widely screened in the U.K. on such programmes as the BBC's 'The Late Late Breakfast Show' and 'Top of the Pops'. London Weekend Television's 'The South Bank Show' also featured an extensive interview with Paul about the making of "Broad Street'. The clips lifted from the film certainly give an idea of some of the delights to be experienced in the film itself, which is being released by Twentieth Century Fox on 26th October in hundreds of cinemas across the United States, followed by a U.K. release on 30th November.

As I write this letter, Paul and Linda have embarked on an exciting coast to coast tour of the U.S. to coincide with the opening of the film in America. There has been a staggering amount of advance interest in the film, Paul's first for 14 years, so watch out for all the interviews and television appearances of Paul and Linda during their fortnight.

To celebrate the opening of the film, the Fun Club is offering all sorts of film related spin-offs. The music folio for "Broad Street" will be a spectacular 128 page affair, which will include not only the words and music for the 14 songs, but additionally many pages of colour photos, and incorporating 48 pages of a play which has been specially adapted from the screenplay. We also have for sale a book about the film, Paul McCartney's GIVE MY REGARDS TO BROAD STREET, *published by Pavilion Books in the U.K. on 12th November. It tells the entire story of the film from the germination of the idea which came to Paul one day as he sat locked in a South London traffic jam, and follows it through to its fruition. When you've seen the film, you'll be able to recapture the memories from the stills photographs by Terry O'Neill and Linda McCartney. And, of course, we shall be offering exclusive t-shirts and sweatshirts with the "Broad Street" logo. All these items and more can be found on your CLUB OFFER SHEET, which is included with this issue. But be sure to get your order form back to us quickly, to ensure delivery in time for Christmas.*

Well that about wraps it up for now. Next time we'll be back with all the regular features which are absent from this issue. Please give us some feedback on all the recent events and the film, so we can include your comments in the next issue, which will again include many features relating to the film.

'til next time,
Sue

'Give My Regards To Broad Street' is an MPL Production Directed by Peter Webb and Produced by Andros Epaminondas. Screenplay by Paul McCartney Distribution by Twentieth Century Fox.

DON'T FORGET
NEXT ISSUE

WE'LL TELL YOU
HOW WE DID IT

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